



Class GV995

Book L3
1925

Copyright N^o _____

COPYRIGHT DEPOSIT.



The **34 Common**

and

By Charles LaRue



A.C. SPALDING & BROS.
MAINTAIN THEIR OWN HOUSES
FOR DISTRIBUTING THE
SPALDING
COMPLETE LINE OF
ATHLETIC GOODS
IN THE FOLLOWING CITIES.

NEW YORK <i>Branches</i> 124-126 Nassau St. Upper - 523 Fifth Avenue	CHICAGO 211-217 So. State St. INDIANAPOLIS, IND. 136 N. Pennsylvania St. CINCINNATI, O. 119 East Fifth Avenue CLEVELAND, O. 1117 Euclid Avenue COLUMBUS, O. 107 South High Street	SAN FRANCISCO 156-158 Geary Street OAKLAND, CAL. 418 Fourteenth St. SEATTLE, WASH. 1204 Second Avenue LOS ANGELES, CAL. 435 South Spring St. PORTLAND, ORE. Broadway at Alder SALT LAKE CITY, UTAH 331 Main Street
PITTSBURGH, PA. 608 Wood Street BUFFALO, N. Y. 611 Main Street SYRACUSE, N. Y. 357 So. Warren Street	DETROIT, MICH. 121 Woodward Ave. WASHINGTON, D. C. 613 14th Street, N.W. LOUISVILLE, KY. 328 West Jefferson St.	ST. LOUIS, MO. 415 North Seventh St. KANSAS CITY, MO. 1120 Grand Avenue MILWAUKEE, WIS. 379 East Water Street DES MOINES, IA. 803 Locust Street
ROCHESTER, N. Y. 40 Clinton Ave., North ALBANY, N. Y. 52 State Street BALTIMORE, MD. 110 E. Baltimore St.	ATLANTA, GA. 74 N. Broad Street NEW ORLEANS, LA. 130 Carondelet Street DALLAS, TEX. 1518 Main Street	DENVER, COL. 622 Sixteenth Street MINNEAPOLIS, MINN. 52 Seventh St., South ST. PAUL, MINN. 386 Minnesota Street
LONDON, ENGLAND 317-318, High Holborn, W. C. 78, Cheapside, E. C.	MANCHESTER, ENG. 4, Oxford St. and 1, Lower Musley St. BRISTOL, ENG. 42, High Street EDINBURGH, SCOT. 3 So. Charlotte St. (at Francis St.) GLASGOW, SCOTLAND 68 Buchanan Street	MONTREAL, CANADA 369-71 St. Catherine St. W. TORONTO, CANADA 207 Yonge Street SYDNEY, AUSTRALIA 204 Clarence Street PARIS, FRANCE 25-27 Rue Tronchet
LIVERPOOL 72, Lord Street BIRMINGHAM, ENG. New Street House		

Communications directed to A. C. SPALDING & BROS., at any of the above addresses, will receive prompt attention.

THE SPALDING
TRADE MARK QUALITY AND SELLING POLICY CONSTITUTE
THE SOLID FOUNDATION OF THE SPALDING BUSINESS

SPALDING ATHLETIC LIBRARY

SPALDING OFFICIAL ANNUALS

- No. 6. SPALDING'S OFFICIAL ICE HOCKEY GUIDE. . . . Price 10c.
 No. 7A. SPALDING'S OFFICIAL WOMEN'S BASKET BALL GUIDE. Price 10c.
 No. 9. SPALDING'S OFFICIAL INDOOR BASE BALL GUIDE. . . . Price 10c.
 No. 12A. SPALDING'S OFFICIAL ATHLETIC RULES (A. A. U.). . . . Price 10c.
 No. 1R. SPALDING'S OFFICIAL ATHLETIC ALMANAC. . . . Price 25c.
 No. 3R. SPALDING'S OFFICIAL GOLF GUIDE. Price 25c.
 No. 55R. SPALDING'S OFFICIAL SOCCER FOOT BALL GUIDE. . . . Price 25c.
 No. 57R. SPALDING'S LAWN TENNIS ANNUAL. Price 25c.
 No. 59R. SPALDING'S OFFICIAL BASE BALL RECORD. . . . Price 25c.
 No. 100R. SPALDING'S OFFICIAL BASE BALL GUIDE. . . . Price 25c.
 No. 200R. SPALDING'S OFFICIAL FOOT BALL GUIDE. . . . Price 25c.
 No. 700R. SPALDING'S OFFICIAL BASKET BALL GUIDE. . . . Price 25c.
 No. 1C. SPALDING'S OFFICIAL BASE BALL GUIDE ^(Canadian Edition) . Price 25c.

(Prices subject to change without notice.)

Specially Bound Series of Athletic Handbooks

In flexible or cloth binding. Mailed postpaid on receipt of 75 cents each number.

- No. 501L. STROKES AND SCIENCE OF LAWN TENNIS
 No. 502L. HOW TO PLAY GOLF
 No. 503L. HOW TO PLAY FOOT BALL
 No. 504L. ART OF SKATING
 No. 505L. GET WELL—KEEP WELL
 No. 506L. HOW TO LIVE 100 YEARS
 No. 507L. HOW TO WRESTLE
 No. 508L. HOW TO PLAY LAWN TENNIS; HOW TO PLAY TENNIS FOR BEGINNERS
 No. 509L. BOXING
 No. 510L. DUMB BELL EXERCISES
 No. 511L. JIU JITSU
 No. 512L. SPEED SWIMMING
 No. 513L. WINTER SPORTS
 No. 514L. HOW TO BOWL
 No. 516L. SCHOOL TACTICS AND MAZE RUNNING; CHILDREN'S GAMES.
 No. 517L. TEN AND TWENTY MINUTE EXERCISES
 No. 518L. INDOOR AND OUTDOOR GYMNASTIC GAMES
 No. 519L. SPALDING'S OFFICIAL BASE BALL GUIDE
 No. 520L. SPALDING'S OFFICIAL FOOT BALL GUIDE
 No. 521L. SPALDING'S OFFICIAL BASKET BALL GUIDE
 No. 522L. GOLF FOR GIRLS
 No. 523L. HOW TO PLAY BASE BALL; HOW TO MANAGE A TEAM, ETC.
 No. 524L. SPALDING'S LAWN TENNIS ANNUAL
 No. 525L. HOW TO PITCH.
 No. 526L. HOW TO BAT

In addition to above, any 25 cent "Red Cover" book listed in Spalding's Athletic Library will be bound in flexible or cloth binding for 75 cents each; or any two 10 cent "Green Cover" or "Blue Cover" books in one volume for 75 cents. Mention style desired.

(Continued on the next page.)

ANY OF THE ABOVE BOOKS MAILED POSTPAID UPON RECEIPT OF PRICE

SPALDING ATHLETIC LIBRARY

Red Cover Series, 25c. Blue Cover Series, 10c. Green Cover Series, 10c.

Group I.

Base Ball

"Blue Cover" Series, each number 10c.

- No. 202 How to Play Base Ball
No. 219 Ready Reckoner of Base Ball Percentages

- No. 224 How to Play the Outfield
No. 225 How to Play First Base
No. 226 How to Play Second Base
No. 227 How to Play Third Base
No. 228 How to Play Shortstop
No. 229 How to Catch
No. 232 How to Run Bases
No. 350 How to Score [ners")
No. 365 Base Ball for Boys ("Begin-
No. 9 Spalding's Official Indoor Base Ball Guide

"Red Cover" Series, each number 25c.

- No. 59R. Official Base Ball Record
No. 79R. How to Pitch
No. 80R. How to Bat
No. 81R. How to Umpire
No. 82R. Knotty Base Ball Problems
How to Organize a Base Ball League

- No. 83R { How to Organize a Base Ball Club
How to Manage a Base Ball Club
How to Train a Base Ball Team
How to Captain a Team
Technical Base Ball Terms

- No. 100R. Spalding's Official Base Ball Guide

- No. 1C Spalding's Official Base Ball Guide. Canadian Edition

Group II.

Foot Ball

"Red Cover" Series, each number 25c.

- No. 200R. Spalding's Official Foot Ball Guide
No. 47R. How to Play Foot Ball
No. 55R. Spalding's Official Soccer Foot Ball Guide
No. 39R. How to Play Soccer

Group III.

Tennis

"Blue Cover" Series, each number 10c.

- No. 157 How to Play Lawn Tennis
No. 363 Tennis Errors and Remedies

"Red Cover" Series, each number 25c.

- No. 2R. Strokes and Science of Lawn Tennis
No. 26R. Official Handbook National Squash Tennis Association
No. 42R. Davis Cup Contests in Australasia
No. 57R. Spalding's Lawn Tennis Annual
No. 76R. Tennis for Girls

Group IV.

Golf

"Green Cover" Series, each number 10c.

- No. 2P. How to Learn Golf

"Red Cover" Series, each number 25c.

- No. 3R. Spalding's Official Golf Guide

- No. 4R. How to Play Golf

- No. 68R. Golf for Girls

Group V.

Basket Ball

"Blue Cover" Series, each number 10c.

- No. 7A Spalding's Official Women's Basket Ball Guide

- No. 193 How to Play Basket Ball

"Red Cover" Series, each number 25c.

- No. 700R. Spalding's Official Basket Ball Guide

Group VI. Skating and Winter Sports

"Blue Cover" Series, each number 10c.

- No. 6 Spalding's Official Ice Hockey
No. 14 Curling [Guide

"Red Cover" Series, each number 25c.

- No. 8R. The Art of Skating
No. 20R. How to Play Ice Hockey
No. 28R. Winter Sports
No. 72R. Figure Skating for Women

Group VII. Track and Field Athletics

"Blue Cover" Series, each number 10c.

- No. 12A Spalding's Official Athletic Rules (A. A. U.)

- No. 27 College Athletics
No. 55 Official Sporting Rules
No. 87 Athletic Primer
No. 156 Athletes' Guide
No. 182 All Around Athletics
No. 255 How to Run 100 Yards
No. 302 Y. M. C. A. Official Handbook
No. 317 Marathon Running
No. 342 Walking for Health and Competition

"Green Cover" Series, each number 10c.

- No. 3P. How to Become an Athlete By James E. Sullivan

- No. 4P. How to Sprint

"Red Cover" Series, each number 25c.

- No. 1R. Spalding's Official Athletic Almanac

- No. 45R. Intercollegiate Official Handbook

- No. 48R. Distance and Cross Country Running

- No. 70R. How to Become a Weight Thrower

- No. 77R. A. E. F. Athletic Almanac and Inter-Allied Games.

(Continued on the next page. Prices subject to change without notice.)

ANY OF THE ABOVE BOOKS MAILED POSTPAID UPON RECEIPT OF PRICE

SPALDING ATHLETIC LIBRARY

Red Cover Series, 25c. Blue Cover Series, 10c. Green Cover Series, 10c.

Group VIII. School Athletics

"Blue Cover" Series, each number 10c.
No. 246 Athletic Training for School-boys

"Red Cover" Series, each number 25c.
No. 61R. School Tactics and Maze Running; Children's Games
No. 66R. Calisthenic Drills and Fancy Marching and Physical Training for the School and Class Room
No. 74R. Schoolyard Athletics

Group IX. Water Sports

"Blue Cover" Series, each number 10c.
No. 123 How to Row
No. 129 Water Polo

"Red Cover" Series, each number 25c.
No. 36R. Speed Swimming
No. 37R. How to Swim
No. 60R. Canoeing and Camping

Group X. Athletic Games for Women and Girls

"Blue Cover" Series, each number 10c.
No. 7A Spalding's Official Women's Basket Ball Guide

"Red Cover" Series, each number 25c.
No. 38R. Field Hockey
No. 41R. Newcomb
No. 63R. Golf for Girls
No. 69R. Girls and Athletics

Group XI. Lawn and Field Games

"Blue Cover" Series, each number 10c.
No. 170 Push Ball
No. 180 Ring Hockey
No. 199 Equestrian Polo
No. 201 How to Play Lacrosse

"Red Cover" Series, each number, 25c.
No. 6R. Cricket, and How to Play It
No. 43R. Archery, Roque, Croquet, English Croquet, Lawn Hockey, Tether Ball, Clock Golf, Golf-Croquet, Hand Tennis, Hand Polo, Wicket Polo, Badminton, Drawing Room Hockey, Garden Hockey, Basket Goal, Pin Ball, Cricket
No. 85R. Quoits, Lawn Bowls, Horse-shoe Pitching and Boccie.

Group XII. Miscellaneous Games

"Blue Cover" Series, each number 10c.
No. 13 American Game of Hand Ball
No. 364 Volley Ball Guide--new rules
"Red Cover" Series, each number 25c
No. 49R. How to Bowl
No. 50R. Court Games

Group XIII. Manly Sports

"Blue Cover" Series, each number 10c.
No. 232 Roller Skating Guide

"Red Cover" Series, each number 25c.
No. 11R. Fencing Foil Work Illustrated
No. 19R. Professional Wrestling [ed
No. 21R. Jiu Jitsu
No. 25R. Boxing
No. 30R. The Art of Fencing
No. 65R. How to Wrestle
No. 78R. How to Punch the Bag

Group XIV. Calisthenics

"Red Cover" Series, each number 25c.
No. 10R. Single Stick Drill
No. 16R. Team Wand Drill
No. 22R. Indian Clubs and Dumb Bells and Pulley Weights
No. 24R. Dumb Bell Exercises
No. 73R. Graded Calisthenics and Dumb Bell Drills

Group XV. Gymnastics

"Blue Cover" Series, each number 10c.
No. 124 How to Become a Gymnast
No. 254 Barnjum Bar Bell Drill
No. 287 Fancy Dumb Bell and Marching Drills

"Red Cover" Series, each number 25c.
No. 14R. Trapeze, Long Horse and Rope Exercises
No. 34R. Grading of Gym. Exercises
No. 40R. Indoor and Outdoor Gymnastic Games
No. 52R. Pyramid Building
No. 56R. Tumbling for Amateurs and Ground Tumbling
No. 67R. Exercises on the Side Horse; Exercises on the Flying Rings
No. 68R. Horizontal Bar Exercises; Exercises on Parallel Bars

Group XVI. Home Exercising

"Blue Cover" Series, each number 10c.
No. 161 Ten Minutes' Exercise for No. 185 Hints on Health [Busy Men
No. 325 Twenty-Minute Exercises

"Red Cover" Series, each number 25c
No. 7R. Physical Training Simplified
No. 9R. How to Live 100 Years
No. 23R. Get Well; Keep Well
No. 33R. Tensing Exercises
No. 51R. 285 Health Answers
No. 54R. Medicine Ball Exercises, Indigestion Treated by Gymnastics, Physical Education and Hygiene
No. 62R. The Care of the Body
No. 64R. Muscle Building; Health by Muscular Gymnastics

(Prices subject to change without notice.)

ANY OF THE ABOVE BOOKS MAILED POSTPAID UPON RECEIPT OF PRICE



McLoughlin stooping with face low to make a low backhand shot. On a lower ball his face would have been still lower.

SPALDING "RED COVER" SERIES OF
ATHLETIC HANDBOOKS
No. 84R

Thirty-four Common
Tennis Errors
of the Million Players
and *The Remedy*; also
a Theory of Campaign
(*never before stated*)

BY CHARLES LARUE

PUBLISHED BY
AMERICAN SPORTS PUBLISHING
COMPANY
45 ROSE STREET, NEW YORK

COPYRIGHT, 1920
BY THE
AMERICAN SPORTS PUBLISHING COMPANY
NEW YORK

©CLA570846

JUL 27 1920

DEDICATED TO
THE OTHER "DUBS"

BY
CHARLES LARUE,
NEW YORK CITY

*"And may you better reckon the rede
Than ever did th' adviser."*

—ROBERT BURNS.

PREFACE TO THE SECOND EDITION

Although referring to himself as a “dub,” and dedicating his work “to the other dubs,” the author has made a valuable contribution to the literature of Lawn Tennis. His legal training—Mr. LaRue is a prominent member of the Bar in New York City—has enabled him to present the facts of scientific play in a manner which will help any player to analyze his own methods and thereby correct faults or acquire accuracy. Many prominent players have endorsed Mr. LaRue’s observations and agree that if followed carefully there will be undoubted improvement in play.

THE PUBLISHERS.

INTRODUCTION

The tennis primers teaching the rules and elements of the game relate to facts usually learned from friends, and therefore are little read.

The facts regarding grips and strokes are also easiest learned by imitating your friends and therefore Mr. Vaile's admirable work on that subject is neglected by nine players out of ten.

The elaborate books by illustrious players are accorded that degree of interest due to celebrity and due to the entertainment afforded by biography, history of the sport, accounts of matches and theories on all conceivable topics.

But the average player really yearns for only one thing in print, namely, to be told what his errors are and how to correct them.

The thirty-four common simple errors discussed in the next few pages cannot elsewhere

be found in print without laborious search through long books of irrelevant matters and through the drawing of difficult deductions. Practically the errors and remedies are "concealed" rather than "set forth" in these elaborate treatises.

This book will avoid the topics which have been mentioned as lacking interest and confine itself to the common errors, their remedies and the theories relevant thereto. It will include a general theory of campaign never before set forth.

Its value is its usefulness.

Its novelty is that it presents desired facts which can be found elsewhere only with the greatest effort, and presents them concisely and grouped with an approach to system.

The man who makes no errors is not invariably the best to give advice, because he is apt to overlook entirely what he considers almost impossible "fool" mistakes and his technical instruction sometimes passes the understanding of the mediocre player. The most serviceable tips to the poor players come usually

from those little better than themselves. In short, in some ways only a "dub" can teach a "dub," because only he understands "dubness." The writer claims no special personal tennis-playing proficiency, but merely thirty years of observation as player and spectator and the ability to analyze the cause of error, to prescribe in usable form the appropriate remedies and arrange them with an approach to system.

"PRESSING" CONTRASTED WITH UNDER-PLAY.

The most important errors are the wrong selection of degree of speed, twist and close placement, and I therefore take this as the principal starting point in arranging a discussion of errors.

The two most general, most persistent and most harmful errors relating to degree of speed, twist and close placement are the two opposite characteristics of too great zeal and too great caution. The former I will call "pressing" (adopting the golf term); the latter I will term "under-play" (as I seem to lack an

established single word with sufficiently accurate meaning). Practically all players have to a greater or less degree either one characteristic or the other, and probably a majority of players succeed in cultivating both of these contrasted faults by varying from one to the other. In this class cultivating both characteristics are:

(1) Those who *for a time press* all shots *and then for a time under-play* all shots, and

(2) Others who simultaneously combine the two faults by pressing at all times on *certain kinds* of shots and by under-playing at all times on *certain other kinds* of shots. (The most common examples of the latter are those *unduly pressing* their first serves while *unreasonably under-playing* their second serves.)

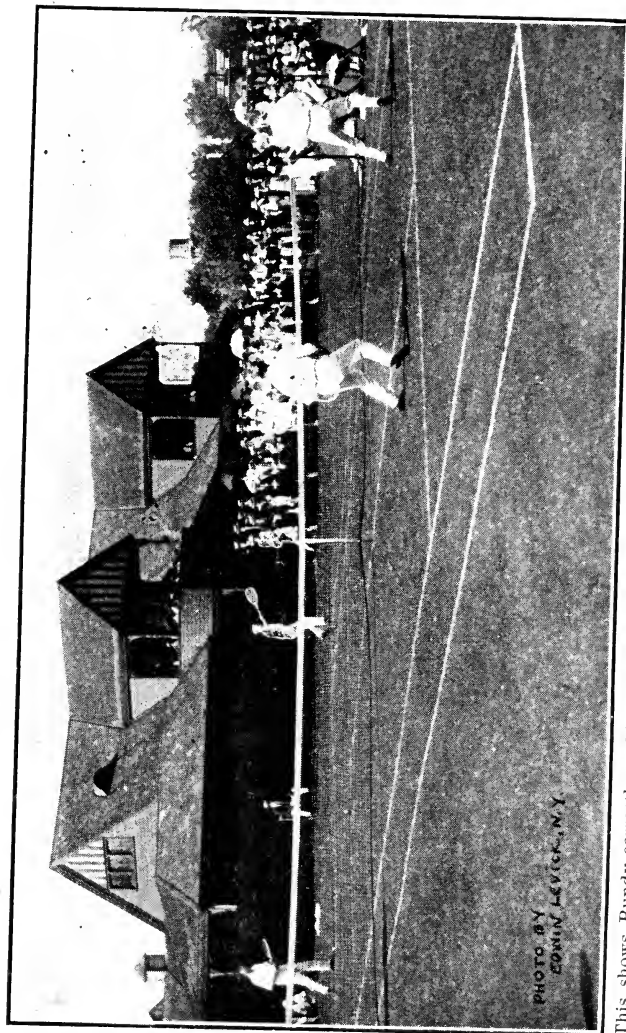


PHOTO BY
EDWIN LEVICK, N.Y.

This shows Bundy correctly making a lob from back-court when the net seems covered by his adversaries. Observe the ready-to-play attitude of the opponents, crouched, with knees bent and racket in both hands. In this photo both are starting back together.

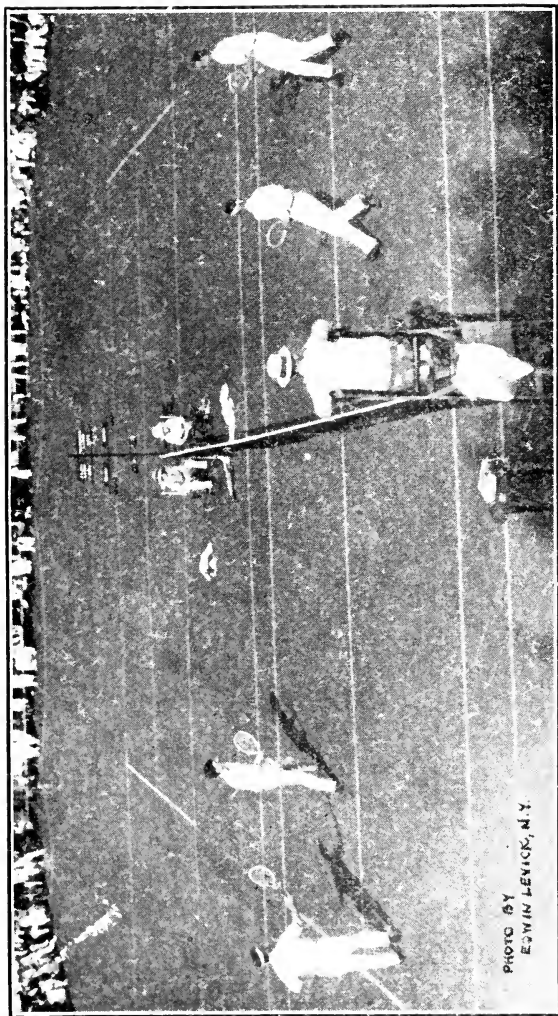


PHOTO BY
EDWIN LEVICK, N.Y.

This picture is to show an apparently incorrect position of the partners, Pell and Behr, both on the same side of the court and one in front of the other, so that if Bundy's play had cleared the net there would have been no one there to receive it. Probably the correct position had been intentionally relinquished to make the preceding shot in the (correct) expectation that it would not be returned. Every rule of position can be disregarded for the sake of a sure "kill." Bundy's position farther back than his partner was probably due to retreating for present shot.

THE ERROR OF "PRESSING"

This golf term "pressing," I use as meaning the employment of too much force and endeavor and especially for the using of the "very last available ounce" of energy in a given stroke, when that last ounce is entirely unnecessary and changes what would otherwise be a controllable safe play into a play that becomes both wild and unreliable.

"Pressing" appears most persistently in the following eight cases.

I.

THE ERROR OF "PRESSING" IN THE "OVER-FIERCE" FIRST SERVE.

I mean where the first serve is *invariably* made with *such extreme fierceness* that it goes into court only such a small percentage of times that it cannot be justified as worth while by any manner of mathematical calculation whatsoever. It is probably the most

expensive error on the average among any hundred players we might select at random.

Damage—

(a) It practically wastes the server's most valuable opportunity, his chance of winning an ace or at least of securing a good attack, on the first service where he dare take a chance.

(b) It usually results in his second service being made unnecessarily slow (for it must be considerably *different from* the impossible reckless first serve) and the change in form renders the control of the second serve less exact and necessitates playing it slower than would be the case if the two serves were more nearly alike.

(c) The adversary derives the advantage that he can practically rely on the first ball going out and can also rely on the second ball being a very easy one.

Remedy—

Decide that you will put at least five (or seven) out of every ten first serves into court, and slow up enough, so that you do it (keeping count of them till the error is cured).

II.

THE ERROR OF PRESSING IN THE "OVER-FIERCE" TOP-SPIN DRIVE, BACKHAND.

I mean where it is played so rashly that it goes in court less than 60 per cent. of the time.

Damage—

The point is deliberately thrown away and the over-fierce player of this shot usually does not succeed in mastering the shot so long as he continues the over-fierce method.

Remedy—

Play them for a time, not merely a little slower, nor merely at medium pace, but play them as slowly as you can for a time until you secure control of the play with 80 per cent. accuracy and then gradually increase speed, but all the time see that you are keeping the accuracy above 80 per cent., or if it falls below that, then again temporarily reduce the speed.

III.

THE ERROR OF PRESSING IN AN "OVER-FIERCE" TOP-SPIN DRIVE, FOREHAND.

Pressing is not so often a characteristic of the top-spin drive, forehand as it is of the top-

spin drive, backhand. Where it applies, the same damage results and the same remedy is applicable.

IV.

THE ERROR OF PRESSING IN PLAYING A LEVEL SHOT FROM BACK COURT TO AN ADVERSARY AT THE NET (INSTEAD OF LOBBING OVER HIM OR PLAYING AN OPENING BESIDE HIM).

Damage—

The adversary probably kills it with a cross court play and you have deliberately thrown away the point.

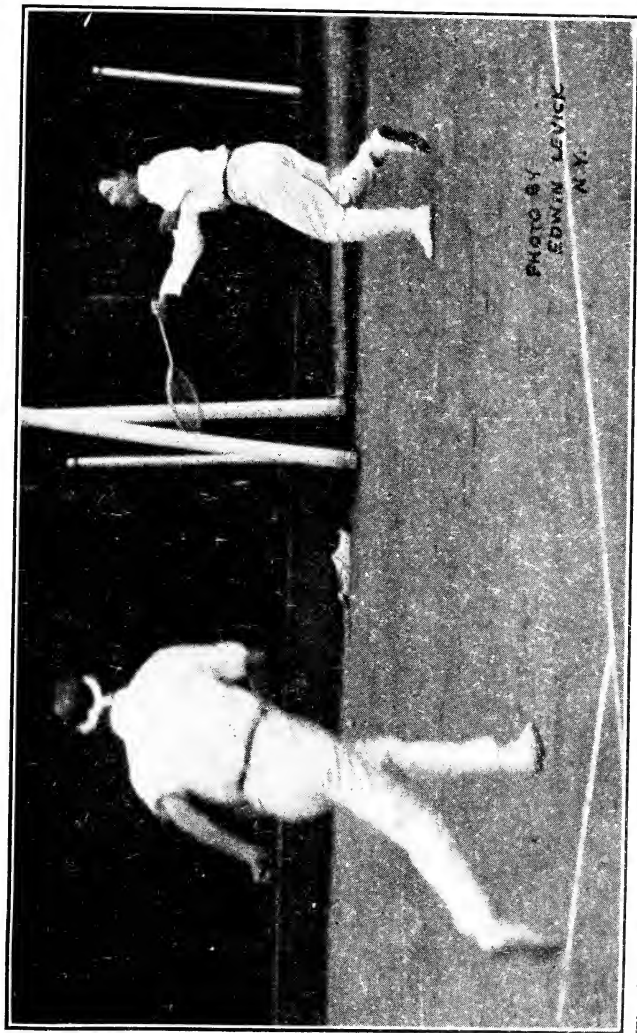
Remedy—

When caught in that position, unless reasonably certain of the side opening, make yourself lob. (See elsewhere herein a discussion of lobbing.)

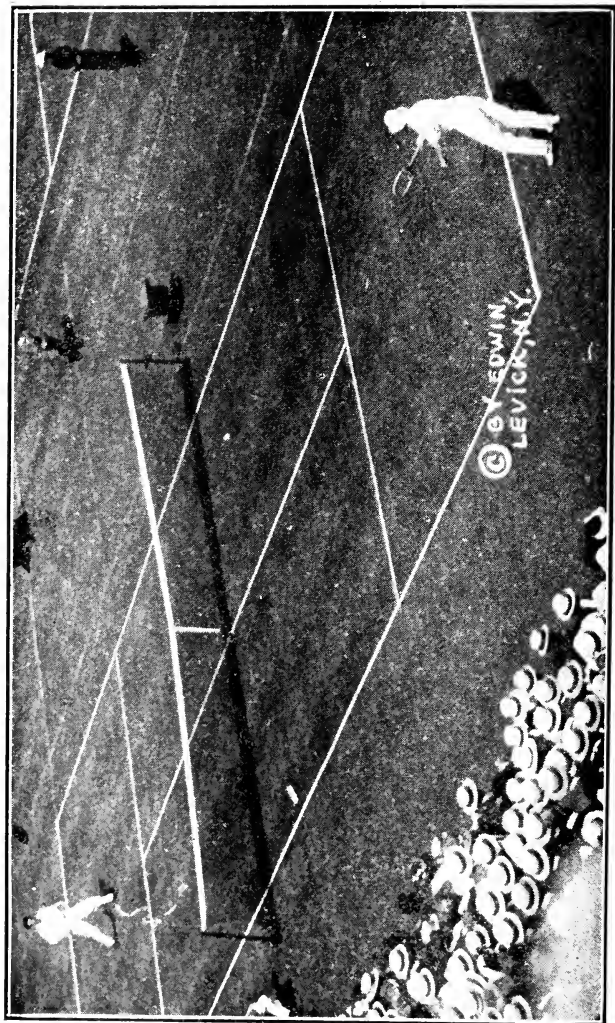
V.

THE ERROR OF PRESSING IN PLAYING A TOP-SPIN DRIVE WHEN TAKEN LOWER THAN THE TOP OF THE NET AND WITHIN TEN OR FIFTEEN FEET OF THE NET.

You have to play up on it in order to raise it over the net and few players in playing up



The former national doubles champions, Hackett and Alexander, have been lobbed over. Alexander has run back to make the play and Hackett is running back to keep in correct position, substantially, beside his partner.



This picture is to show merely the leaning position of Wilding at the completion of his play, indicating that already before the completion of his shot he has started toward the new position, where he wishes to be in readiness to receive William's next play.

on a ball so close to the net have sufficient control of the drop of the top-spin drive to be certain of having it strike the ground before it passes the back line. When this shot is attempted within ten or fifteen feet of the net it is impossible for many who play it easily when taken twenty-five or more feet from the net. Many who fail repeatedly, refuse to recognize the difference between the two situations.

Damage—

The point is wasted.

Remedy—

If you believe you can play top-spin drives on low balls within ten or fifteen feet of the net, first try using extra twist and a slower speed (both of which changes will increase the drop). If they still refuse to go into court, you must give them up and use some other style of stroke for that particular position.

VI.

THE ERROR OF PRESSING IN PLAYING OVER-
HARD ON A DIFFICULT "GET."

When the difficulty of getting to the ball to

play it at all has been so great as to render the playing of it inaccurate, then it is usually unwise to increase such inaccuracy by attempting speed, twist and placement.

Damage—

The point is thrown away.

Remedy—

Try to play it safely, deferring the effort to win until a later shot.

VII.

THE ERROR OF PRESSING IN TRYING TO PLAY A FIERCE SMASH OR OTHER "KILL" WHEN THE CIRCUMSTANCES DO NOT JUSTIFY A REASONABLE HOPE THAT YOU WILL ACCOMPLISH A KILL AND THERE IS NOT A SUFFICIENT PERCENTAGE OF PROBABILITY OF YOUR PLAY GOING INTO COURT.

Damage—

You throw away the point.

Remedy—

Either slow the play enough so that it is reasonably safe or else substitute a different

style of safe stroke and wait for a better chance before you try to make a winning shot.

VIII.

THE ERROR OF PRESSING ALSO APPEARS IN OTHER SHOTS IN OTHER POSITIONS, WHERE BY EXTRA SPEED, EXTRA TWIST, OR EXTRA CLOSE PLACEMENT, THE PLAY IS MADE UNNECESSARILY RECKLESS.

A mathematical computation will show that you need to put from 60 to 90 per cent. of most kinds of plays into court in order to win, and if you so play that a smaller percentage than that go into court, then you are pressing.

Damage—

The points are thrown away.

Remedy—

Decide what percentage of that kind of shot you must put in court in order to win and then slow up enough so you think you will attain that percentage. Try to test the result by keeping mentally some kind of count. If the result remains unsatisfactory, substitute a safer style of shot.

THE ERROR OF "UNDER-PLAY"

Under-play is the use of less speed and less twist and less closeness of placement than could be used with profit. You do not play hard enough to make winning shots and your easy shots give your adversary an opportunity to make kills.

"Under-Play" Appears Most Persistently in the following ten cases:

I.

THE ERROR OF UNDER-PLAY IN USING LESS SPEED THAN YOU COULD SAFELY USE.

For instance, in neglecting a safe opportunity to smash, or in playing any shot too slowly, without reason.

(Discussion of the exceptional intentionally slow shot is omitted.)

Damage—

(a) You miss the immediate winning of those points which the greater speed would

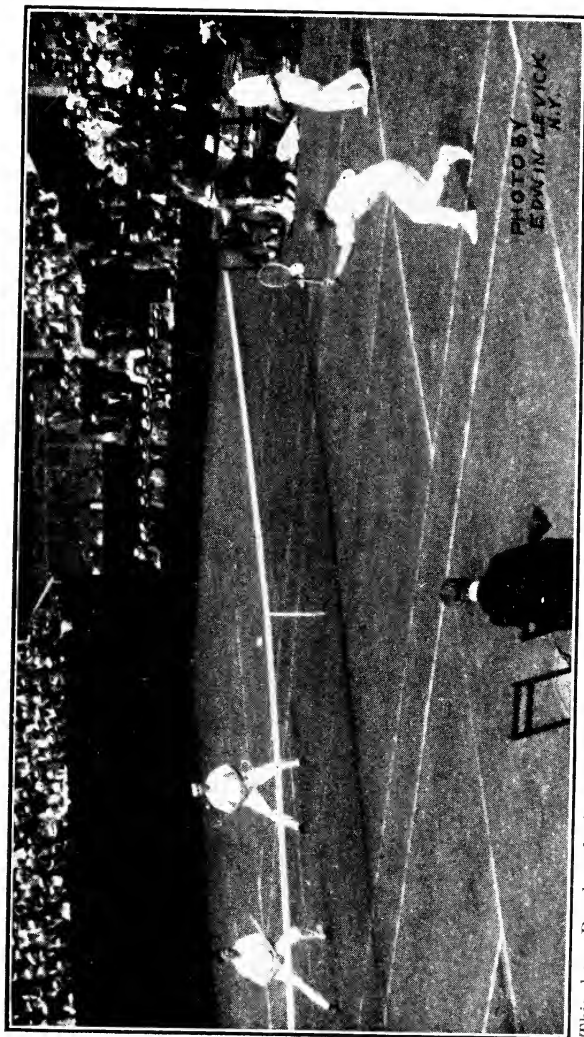
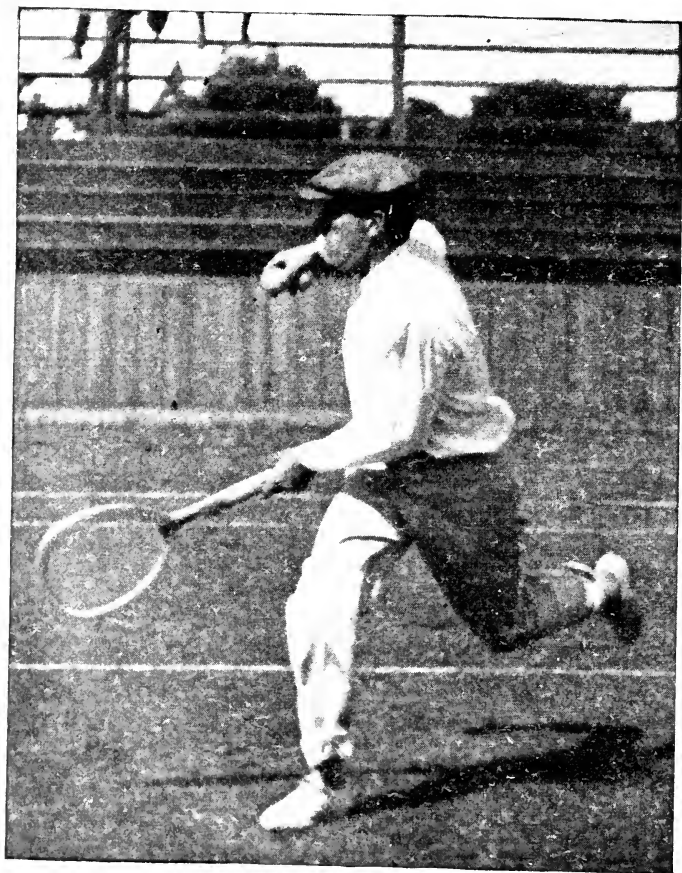


PHOTO BY
EDWIN LEVICK
N.Y.

This shows Brookes playing in a rally, where both sides are fighting to advance to positions near the net. Brookes has retreated slightly, but he and his partner will be beside each other again before the ball is returned. McLoughlin and Bundy are correctly beside each other in the right positions for covering court when near the net. The crouching, ready-to-play attitude, with knees bent and racket lightly held in both hands, is shown by McLoughlin, Bundy and Wilding.



NORMAN E. BROOKES

have kept entirely out of your adversary's reach, and

(b) Those you would have made him fail to return, and

(c) On those he returns you give him more time and an easier play, so that his play is bound to be more effective.

Remedy—

Make yourself use as much speed as is reasonably safe and keep track of whether you are continuing to use it.

II.

THE ERROR OF UNDER-PLAY IN USING LESS
CLOSENESS OF PLACEMENT THAN YOU
COULD EMPLOY WITH PROFIT.

For instance, in playing right into your adversary's hands, when you might safely try to pass him at the side.

Damage—

You lose many points (as previously (in I.) noted).

Remedy—

Force yourself to play as close to the desired point as is reasonably safe.

III.

THE ERROR OF UNDER-PLAY IN USING LESS
TWIST THAN COULD BE SAFELY USED WITH
A PROFIT.

For instance, in playing straight shots when your top-spin drive would be safe and make your play stronger.

Damage—

You lose many points (as previously (in I.) noted).

Remedy—

Force yourself to remember to use twist where it is likely to be serviceable.

IV.

THE ERROR OF UNDER-PLAY IN FAILING TO USE
THE COMBINATION OF SPEED, PLACEMENT
AND TWIST, WHEN YOU COULD USE THEM
SAFELY WITH GREATER EFFECTIVENESS.

For instance, using only one quality on your

serve when the three qualities combined are within your control with safety and would strengthen your service.

Damage—

You lose many points (as previously (in I.) noted).

Remedy—

Force yourself to use the most effective combination of speed, twist and placement.

V.

THE ERROR OF UNDER-PLAY IN THE EXTREMELY EASY SECOND SERVE.

This is probably the most expensive particular under-play on the average among any hundred players we might select at random.

Damage—

It deliberately throws away the advantage of the attack possessed by the server.

Remedy—

Reduce any differences between the first and second serve until the two serves are nearly similar, which will considerably increase your accuracy in handling the second serve. With

the accompanying increase in accuracy will follow a safe increase in speed of the second serve. A very great increase in speed is often effected without any increase in the percentage of double faults.

VI.

THE ERROR OF UNDER-PLAY IN PLAYING ALL SHOTS AND PARTICULARLY TOP-SPIN DRIVES SO THAT THEY STRIKE ONLY HALF WAY BACK IN COURT INSTEAD OF STRIKING NEAR THE BACK LINE.

Damage—

This enables your adversary to play many feet further forward than he otherwise would and thereby gives him considerable advantage.

Remedy—

Keep in mind the matter of placing them well back in court.

Exceptions—

(a) The intentional easy play to fore-court when your adversary is very far back.

(b) The play to your adversary's feet, and

(c) The cross-court near the side line.

VII.

THE ERROR OF UNDER-PLAY IN REFUSING A SAFE
VOLLEY AND INSTEAD GOING BACK TO
PLAY THE BALL ON A BOUND.

Damage—

(a) You are further back and can play less effectively.

(b) Your adversary is given extra time to get ready for the play.

Remedy—

Make yourself volley. If you do not know how, learn how.

VIII.

THE ERROR OF UNDER-PLAY IN UNNECESSARILY
DELAYING PLAY ON A DROPPING BALL.

Damage—

(a) You lose the easier opportunity to play it into court from a higher point.

(b) You give your adversary the additional time to get ready.

Remedy—

Rush forward and play it while still high and get that habit.

IX.

THE ERROR OF UNDER-PLAY IN LOBBING WHEN
A LEVEL PLAY IS REASONABLY SAFE
AND MORE EFFECTIVE.

Damage—

- (1) It weakens the attack, and
- (2) Gives the adversary a chance to smash.

Remedy—

Force yourself to keep in mind the idea that before you lob you will look for the alternative of a reasonably safe level shot.

X.

THE ERROR OF UNDER-PLAY IN FAILING TO
ADVANCE BETWEEN PLAYS WHEN YOUR
ADVERSARY IS IN BACK-COURT AND YOU
BELIEVE HE CANNOT DRIVE PAST YOU AT
THE NET.

Damage—

You lose the opportunity to attack.

Remedy—

Keep the idea of advancing in mind, using it when you can until it becomes a habit

THREE ERRORS OF POSITION

I.

THE ERROR OF NOT KEEPING READY TO PLAY.

(a) In failing to move to the most desirable place, and

(b) In failing to keep the entire body in position ready for play.

When finishing one play you should already be starting toward that place which will best enable you to defend your court against the next play of your adversary. Even if you reach that desired spot and there is time to spare, you should not assume any unready position, but

REMAIN

(a) With knees bent.

(b) With body crouched forward, and

(c) With the head of the racket lightly held in the left hand (probably in position for a

backhand play, for most persons can make the change to the forehand position more quickly than the change to the backhand).

There is hardly ever an instant when you should not be moving.

If your adversary is to play from his back-line, you should be advancing to the net; if he is to play from inner court, you should be retreating to your back line. If you have been forced to the side, you should be rushing back to center.

Damage—

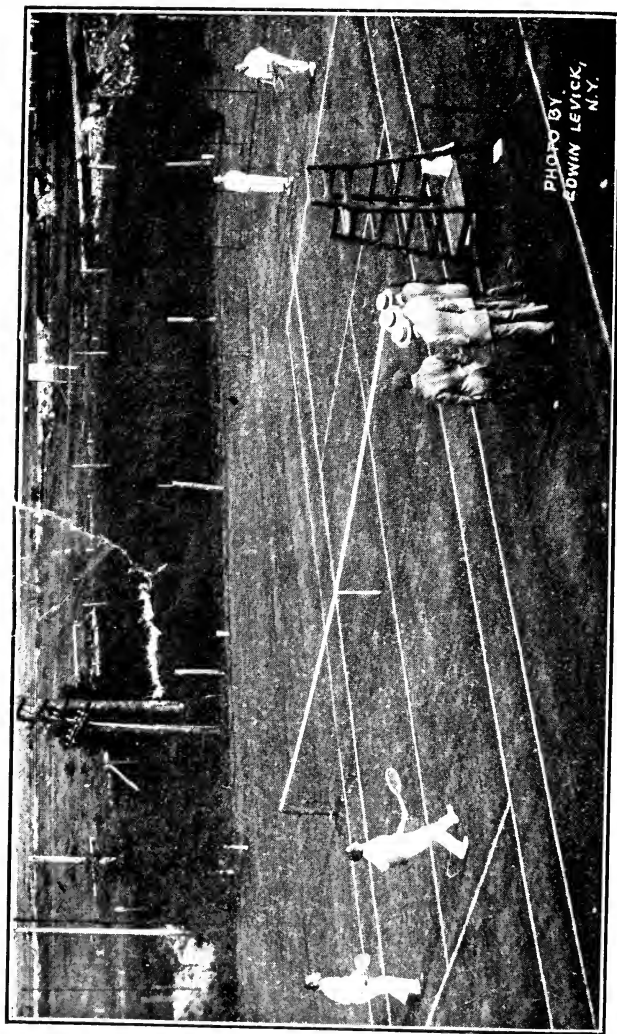
If you fail to keep moving you lose the edge on the attack (you make poorer plays or no plays, and you lose the game if other things are at all equal).

Remedy—

If you will remember to keep moving, then most of the rest of it will take care of itself. But particularly remember to come *forward* when your adversary is *back*.



This is a half-court picture, showing former national champions Hackett and Alexander in the advanced position (about six feet into the inner court), which position they always sought to attain and maintain. Most of the American doubles players have used substantially the same positions. McLoughlin and Bundy sometimes advanced a trifle closer to the net. Brookes and Wilding advanced much closer to the net; in fact, practically in reach of the net. Alexander (above) has just completed a play. Hackett is in the ready-to-play, crouching attitude, with the racket in both hands.



Brookes and Wilding, having secured the fore-court position, have forced their Australian teammates in a practice game to retreat to the back line. Note the correct positions of partners, substantially beside each other. Two of the players show the correct ready-to-play attitude, crouching forward with the racket in both hands.

II.

THE ERROR OF FAILING TO HAVE YOUR FEET ON TWO POINTS OF A LINE PARALLEL WITH THE DIRECTION OF PLAY AT THE TIME OF STARTING A STROKE EITHER FOREHAND OR BACKHAND.

That is, your side is toward the direction of play.

Otherwise your plays are weak and clumsy.

The only exceptions are a few unusual serves.

III.

THE ERROR OF FAILING TO STOOP WITH THE FACE LOW WHEN MAKING A STRAIGHT PLAY ON A LOW BALL.

(Of course you would not stoop low in making a top-spin drive.)

Damage—

If you do not get low in playing a straight shot on a low ball, you are less certain of getting it and much less accurate in your play.

Remedy—

Remember to stoop for low balls until it becomes a habit. It is particularly necessary when playing straight shots in receiving low crooked-bounding serves on your backhand.

FOUR ERRORS RELATING TO MENTAL CALCULATION AND ALERTNESS.

I.

THE ERROR OF KEEPING THE TOP-LINE OF THE
NET IN YOUR EYE, INSTEAD OF KEEPING THE
BACK LINE OF THE COURT IN YOUR EYE.

Over 90 per cent. of players play more into the net than they play over the back line, while the reverse should be the rule.

Damage—

1. The plays are short, lacking in speed and permit the adversary to play further forward than he otherwise would.

2. The adversary is saved the trouble of deciding whether to play it or take a chance that it may go out.

How very expensive this error is to certain players may be found by comparing the numbers of their nets to the number they drive over the back line and that will give only a part of the actual damage.

Remedy—

Deliberately make yourself perform the mental operation of remembering the back line and then you will forget the net.

II.

THE ERROR OF FAILING TO NOTICE THE PARTICULAR TWIST OR THE ABSENCE OF TWIST IN YOUR OPPONENT'S PLAY (ESPECIALLY WHEN YOU ARE TO PLAY IT ON THE BOUND AS WHEN YOUR OPPONENT SERVES.)

Damage—

You are not so well prepared for the irregular bound as you might have been if you had noticed, so you miss or make a poorer play.

Remedy—

Remember to notice this until noticing it becomes a habit.

III.

THE ERROR OF DECIDING THAT YOU WILL PLAY A PARTICULAR SHOT BEFORE YOU KNOW WHAT KIND OF A BALL IS TO BE RECEIVED BY YOU.

(This idiosyncrasy only applies to certain

persons. Sometimes they seem to say to themselves, "Now I will play such a shot" (or perhaps a number of such shots), and then they proceed to play them whether suitable or not. It is absurd, but not so rare as might be expected.)

Damage—

Obvious.

Remedy—

Don't.

IV.

THE ERROR OF TRYING TO IMPROVE YOUR PLAY
WHEN SERIOUSLY WORKING TO WIN (AND
THE CORRESPONDING ERROR OF TRYING TO
WIN WHEN WORKING TO IMPROVE YOUR
PLAY).

Damage—

If you try to do both at the same time, you do little of either.

Remedy—

Concede to yourself that for that set you will do the one (letting the other slide), and then if you stick it out that way you will accomplish something.

TWO ERRORS RELATING TO PARTICULAR PLAYS

I.

THE ERROR OF THE *HIGH BOUNDING* EASY
PLAY (MOST OFTEN THE SERVE) ESPECIAL-
LY WHEN NEAR THE NET (AND PARTICU-
LARLY WHEN NEAR THE END OF THE NET).

(I am *not* referring to those very fast, fierce
twists which only can be received forty feet
from the net, but to the *easy* play which is met
in inner court.)

Damage—

This easy *HIGH BOUNDING* play is pun-
ished much more severely than it would be if it
bounded *LOW* and it can be driven cross-court
or down the side line. This is the most ex-
pensive error of the average beginner and of
many an older player.

Remedy—

Play (or serve)

(a) Close to the net,

- (b) A level ball,
- (c) Perhaps with side-cut underneath, which three things all tend to make it bound low,
- (d) Place it near the center of the court, and
- (e) As far back from the net as possible,
- (f) Or you may take the opposite remedy of speed and drop, giving fierceness to the high bound, and it then is no longer easy to receive.

II.

THE ERROR OF REFUSING TO LOB WHEN NECESSARY.

When you are in back-court and the net seems covered by your adversary so that he is likely to kill your level play with a cross-court, then you have no option except to lob.

When you are driven so far out to the side of the court that you will lack time to return before the next play (and you are not making a kill), then your sole way of gaining the required time is in making a very high lob.

Damage—

Many reckless shots are thrown away when safe lobs are possible.

Remedy—

Particularly when you are in back-court and the net seems covered by the adversary, remember to lob.

FOUR ERRORS IN DOUBLES

I.

THE ERROR, IN DOUBLES, OF FAILING TO KEEP
BESIDE YOUR PARTNER.

The old game with one front and one back left many more uncovered openings and therefore was much weaker.

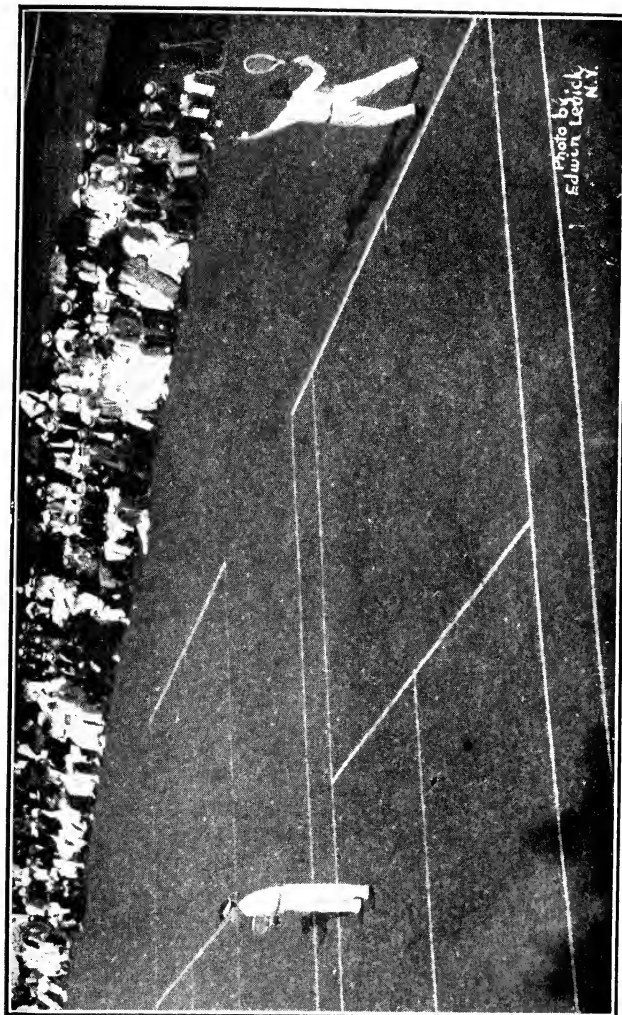
Remedy—

Keep beside your partner at all times, whether advancing or retreating (except that one stands at the net when his partner serves until the ball is in play).

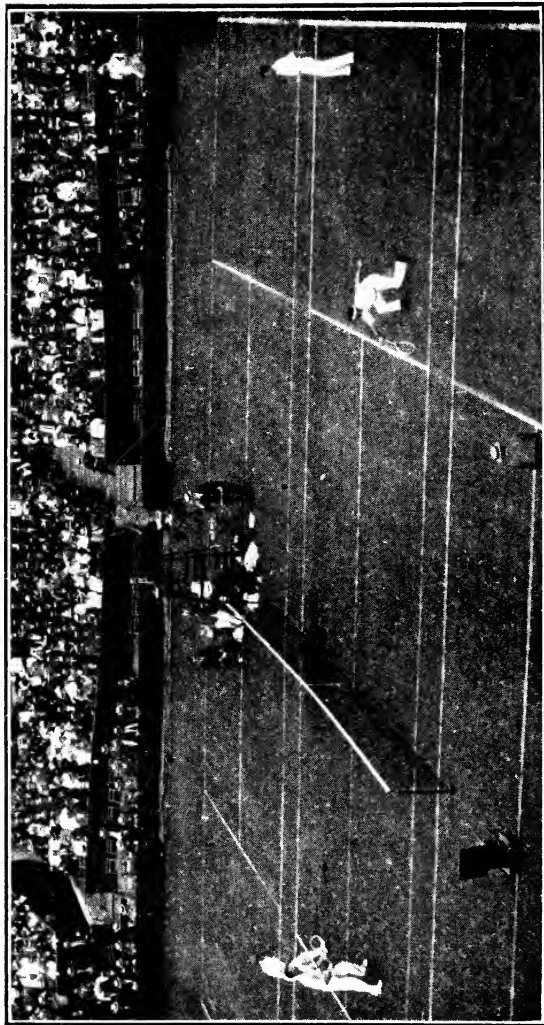
II.

THE ERROR, IN DOUBLES, OF NOT GOING TO THE
NET FOR THE FIRST PLAY, WHEN YOUR
PARTNER SERVES.

The net position greatly limits the receiver's play and you frequently "kill" his return of the serve.



Half-court picture showing correct position of Bundy when his partner, McLoughlin, is serving. The fiercer the serve, the closer the partner stands to the net.



Bundy making a low backhand play, showing that he has stooped and lowered his face for the play. Brookes and Wilding show the ready-to-play position, crouching forward, with knees bent, and the head of the racket resting lightly in the other hand. They also represent the doubles position of the partners, substantially, beside each other. The apparently slight advance of Bundy ahead of McLoughlin is due to the fact that Bundy has advanced for the play and must immediately retreat to the back line beside McLoughlin, because the next play of Brookes or Wilding will be made from fore-court and it would be unsafe for Bundy to remain forward to receive it.

III.

THE ERROR, IN DOUBLES, OF STANDING NEAR
THE NET WHILE YOUR PARTNER IS RECEIV-
ING THE SERVE.

Damage—

If your partner happens to play into the hands of the adversary at the net, the adversary has a wide oblique opening to play between you and your partner.

Remedy—

Stay beside your partner.

IV.

THE ERROR, IN DOUBLES, OF FAILING TO GIVE
ADVICE TO YOUR PARTNER.

You usually have a partial side view of the ball your partner is to volley and therefore can tell better than he whether it is going beyond the back-line. If you believe it out, say quickly, "out." If you are in doubt and he could play it on the bound, say "bound it."

If your partner has had to turn his back to the net in running back for a play so that

he may have missed seeing the adversaries run to the net, then warn him to "lob."

If the ball comes between you and your partner, either take it yourself or else say "play it." This decision is usually made by the partner nearer the net if there is a difference. If the partners are where they belong, equally distant from the net and the ball is equally distant from them and on the center line, then the advice should be given by the better player of the pair.

The worst failure to give advice is when it occurs in connection with a feint toward play followed by leaving it for the partner to play, which is almost certain to spoil his play.

TWO ERRORS IN REGARD TO THE GENERAL CAMPAIGN

1.

THE ERROR OF FAILING TO KEEP TRACK OF THE
DIFFERENT EFFECTS PRODUCED ON YOUR
PRESENT ADVERSARY BY THE DIFFERENT
STYLES OF STROKES AND PLAYS AT YOUR
COMMAND.

This error is, of course, combined with the failure to detect, select and press the particular styles of play which prove effective.

Damage—

The error of failing to do this should be sufficient to cause you to lose the game, if you and your adversary are at all evenly matched.

Remedy—

- (a) Try playing his back-hand,
- (b) Try rushing him back and forth by playing first one corner and then the other,
- (c) Try drawing him to the net by a short play and then lobbing over him,
- (d) Try top-spin drives,

(e) Try straight balls,

(f) Try undercuts and chops (in particular these trouble some players who rely on top-spin drives),

(g) Try change of speed; that is, one or two fast and then one or two slow.

(h) Try staying back,

(i) Try coming to net.

If you are uncertain whether a particular method (or particular stroke) is profitable or unprofitable, give a preference to it for a time and compare the result with the results following the other methods (or following the other strokes).

If the results are close and you are in doubt whether a particular stroke is profitable or unprofitable you may under some circumstances try the method (which has been satisfactorily used by the writer at times when the doubtful stroke was being used frequently and when the general mental problems of plays were not especially absorbing). This method of keeping a mental tally is as follows:

Ignore all other kinds of plays and ignore

and the plays of the doubtful shot which merely go into court without definitely deciding the winning or losing of the point, counting only those which win or lose the point. Do not try to remember two numbers, but just one.

To illustrate: If in doubt whether your top-spin drive is profitable, keep count (not whether it is going into court or not), but of just those instances when you see it *lose the point* and when you see it *win the point*. Keep the score mentally as follows: If lost, "one bad"; if followed by a win, mentally note "even"; if followed by three more wins, note "three good"; then, if followed by one lost, subtract and note "two good." You are thus able to keep track, by having only *one* number in mind at a time. If the figures stay on the "good" side, then that shot is worth while; if they stay on the "bad" side, then abandon that shot against that opponent (or at least do so, unless you are being beaten anyway and all your other shots when tested, prove worse).

Caution—

But keep in mind the accompanying effect of

any especial element of exhaustion involved in any particular play or style of play, on the part of either yourself or your adversary.

II.

THE ERROR OF FAILING TO WORK OUT THAT PARTICULAR DEGREE OF RASHNESS OR MODERATION IN YOUR GENERAL PLAY WHICH CANNOT SUCCESSFULLY BE MET BY YOUR PRESENT ADVERSARY.

This is the element which finally determines most close matches. Regarding it, see the following theory:

A THEORY (NEVER BEFORE STATED) UPON WHICH TO CONDUCT A MATCH.

You must select that particular degree of rashness or moderation in your general playing which will overcome the particular adversary before you.

This is labeled, "A Theory Never Before Stated," which is believed correct, but you will notice the refraining from calling it a "NEW" theory, which refraining is because the prin-

ciple probably has been unconsciously followed by most players. But though followed, it seems never to have been stated. The nearest approach to stating it has been the very different advice to "try out the adversary *to find which particular style of strokes are successful against him.*"

It is true that the selection of the "style of strokes," in the case of certain strokes, affects the "rashness" or "moderation" of the play, but not in the other cases; nor is the "selection of *style of strokes*" in any general way the same thing as the "selection of the particular degree of *rashness or moderation* of the plays." Most of the strokes may be played either rashly or moderately.

Under this theory the "rashness" depends upon the degree in which the plays possess

- (1) Speed,
- (2) Twist, and
- (3) Close-placement.

The rashness may include all three or any one or a combination of any two of these ele-

ments. It is most often concerned with speed, but if the player has a predilection for twist or placement, then his particular rashness is apt to consist mainly in that characteristic. This threefold "rashness" is as great a fault as "moderation," and as great a virtue. That is, the extreme of either is a fault. If one plays so rashly as to put less than half in court, of course he loses; but so also does the man lose who tries to make every play as safe as possible.

If a man is playing very moderately he may possibly play 95 per cent. into court. If playing recklessly, he could drive them all out of court, but unless he plays at least 50 per cent. into court he cannot possibly win.

The application of this newly stated theory is that

IN ORDER TO WIN, A PLAYER MUST SELECT THAT DEGREE OF MODERATION OR RASHNESS WHICH ENABLES HIM TO PLACE IN COURT A PERCENTAGE OF PLAYS LARGE ENOUGH TO WIN IN SPITE OF THE PERCENTAGE WHICH COME BACK.

To illustrate:

If you are playing carefully from the back line and getting 90 per cent. in court, you will lose if your adversary is playing more than 90 per cent. into court and so you must change to something else.

If you increase your rashness in speed and twist and close placement until only 80 per cent. of your plays are going into court, the question of continuing that degree of rashness depends on whether more or less than 80 per cent. of your adversary's plays are going into court.

If you try 70 per cent., then are 70 per cent. of your adversary's plays going into court? If 60 per cent., are 60 per cent. of his in court? You, of course, cannot use a very small margin over 50 per cent. unless in playing "kills" or smashes which are so fierce that they cannot possibly come back.

It might be that you could win at either of two different percentages, and, of course, you would take the more successful of the two.

Brookes, Wilding and Dixon in international

play exhibited a degree of care approximating 90 per cent. of plays in court and W. A. Larned was probably only a little less accurate. McLoughlin's accuracy is probably between 70 per cent. and 80 per cent., and Williams' accuracy (?) is probably between 60 per cent. and 70 per cent. But Williams makes up in fierce rashness what he lacks in accuracy, so that on his moderately accurate days he becomes formidable. He drives every shot with practically all possible speed, some top-spin and all possible fineness of placement. It is not known whether he could play a slow, safe game or not, for no one ever saw him try. In a general way the slow, safe player is as apt to win against the extremely reckless players as he is against his own style of play, for he wins not on his own good plays, but on his adversary's errors. Some men like W. A. Larned (in his prime) are masters both of the reckless and also of the careful style. Williams apparently knows only the fierce style. McLoughlin originally played only the fierce attack, but later sought to master careful accuracy. When

the Pacific Coast players encounter Eastern adversaries, they employ usually fierce rashness against moderate accuracy. But conspicuous exceptions among the Easterners are Williams and Behr.

Some players have a particular degree of rashness in their play, no matter whether their adversary is playing rashly or moderately. Others accommodate either in whole or in part their degree of rashness or moderation to make it correspond (or nearly correspond) to their opponent of the moment. Many, possibly most players, have an established habit in this respect which they do not vary. *But the only sensible way is to try out one or two different degrees of rashness and one or two different degrees of moderation (giving three or four, or possibly five, different degrees of fierceness of style) to find which is the most successful one against your adversary of the moment, and then persist in that style so long as it remains successful.*

This is the reasoning underneath the situation when it is desirable to try out some change

in style to avert defeat, and you hear a player in doubles say to his partner "try playing them harder," or else hear him say, "try them slowly and carefully."

It is not the style of play as to rashness or moderation on the part of your adversary which determines the style of play on your part which will defeat him. It may be that he is a reckless player. From that fact you do not know whether your best chance of beating him is in playing recklessly or in a medium manner or most moderately, and the only way you can find out is by trying all three ways. If your adversary is a careful, moderate player, you have the same doubt until you test out whether reckless or medium or moderate style is required to defeat him. The same thing is true if your adversary possesses any particular degree of rashness or moderation, or if he is classed exactly between the extremes. In any event you can only tell the degree of your own recklessness or moderation to employ against any particular adversary by trying out the effect of all the degrees of rashness

and moderation you possess and selecting the one that works the best on him. This is probably often the real method of those players who have the habit of losing the first few games or of losing the first set and then "after having felt their man out," turn around and win the match.

It is true that it often may be the other theory of selection of strokes, or the success of superior stamina, but probably a majority of close matches are decided by the accidental or intentional following of, or refusal to follow, this theory of testing out and thereafter following the most serviceable degree of your rashness or moderation against that particular opponent.

The trying out, testing or proving of different degrees of rashness is not at variance with the advice above given regarding pressing and under-play. Strictly speaking, that degree of rashness which in that particular match has proved the most effective, is the standard by which pressing and under-play in that match are to be determined. Any play more rash

than the proved effective degree, is pressing, and any play more moderate than the proved effective degree, is under-play. The particular proved standard will change in each new match. The fact of pressing above, or under-play below, this changing, proved standard, will exist the same, whether you take the trouble to ascertain it or not, and the mere fact of your refusal to ascertain the facts and to understand the reasons will not exempt you from such damages as follow from pressing and from under-play.

THE FINAL ERROR

THE ERROR OF FAILING TO EXAMINE YOUR OWN
PLAY AT STATED INTERVALS TO DISCOVER
AND CORRECT THESE COMMON FAULTS.

Possibly some may be "born great" tennis players, but most of them "achieve" the quality through as much mental as physical effort (and I have never known of the greatness being "thrust upon" any).

The average player is much below the ability which he might readily achieve,

Not so much because he cannot understand his faults,

Nor even because he does not know of the existence of such faults (in others) (for he usually knows of such faults),

As it is, *because he fails to examine his own play in a search for faults with a view to correcting them.*

The inferiority of players who stand below the average (if not due to the physical inability

to execute any shot properly) is usually due not merely to one error, nor to a few errors, but rather is due to the combination of a considerable number of the foregoing thirty-four errors. It is due to the "tout ensemble" (which has been "Yankeeized" into the "demned total") of many known simple mistakes.

If you are not in the habit of periodically examining your play for errors, then "get busy" and check up against your play the thirty-four items enumerated.

ACCEPT NO
SUBSTITUTE

THE SPALDING



TRADE-MARK

GUARANTEES
QUALITY

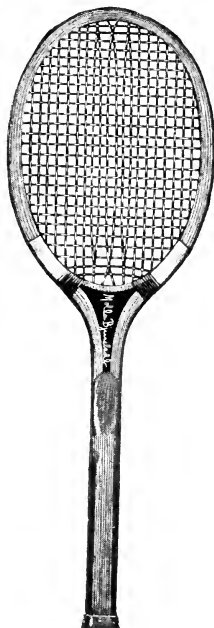
A. G. Spalding & Bros AUTOGRAPH RACKETS



No. AA



No. HA



No. MB

SPALDING "AUTOGRAPH" No. AA RACKET

Black trim, including depressed throat piece and rawhide reinforcement inside and out at bend; gut throat winding. Full bow frame, no bevel. Four-sided all cedar handle, 5, 5 $\frac{1}{4}$ or 5 $\frac{3}{8}$ inches. Special expert stringing. Without Cover. Each, \$13.00

SPALDING HACKETT & ALEXANDER MODEL HA

Has depressed throat piece, rawhide reinforcement inside and out at bend, gut throat winding. Full bow frame, no bevel. Handles are four-sided, all cedar, 5, 5 $\frac{1}{4}$ or 5 $\frac{3}{8}$ inches. Stringing of best quality Spalding Autograph gut. Without Cover. Each, \$15.00

"MOLLA BJURSTEDT" AUTOGRAPH MODEL MB

Built with depressed throat piece, gut throat winding. Full bow frame, no bevel. The handle is of cedar, four-sided, with small size grip. Weight 13 $\frac{3}{4}$ ounces and slightly over or under. Same model as used by Miss Molla Bjurstedt, and her autograph is stamped on each racket. Best Spalding Autograph gut. Without Cover. Each, \$15.00

PROMPT ATTENTION GIVEN TO
ANY COMMUNICATIONS
ADDRESSED TO US

A. G. SPALDING & BROS.
STORES IN ALL LARGE CITIES

FOR COMPLETE LIST OF STORES
SEE INSIDE FRONT COVER
OF THIS BOOK

PRICES SUBJECT TO CHANGE WITHOUT NOTICE. For Canadian prices see special Canadian Catalogue

ACCEPT NO
SUBSTITUTE

THE SPALDING



TRADE-MARK

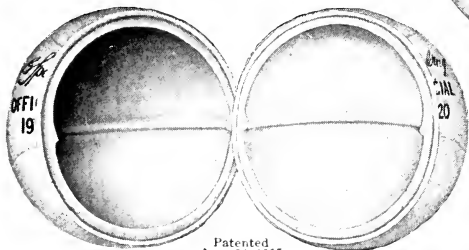
GUARANTEES
QUALITY

A. G. Spalding & Bros.

OFFICIAL TWO-PIECE TENNIS BALL

No. 00H

SPEEDY ACCURATE DURABLE



Patented
Aug. 24, 1915

THE NEW TWO-PIECE SPALDING WAY

NO LEAKAGE. No Plug—the ball is blown up before being vulcanized—doing away with leakage.
FRESH BALLS. Shipments of balls from our factory to our branch stores are timed to parallel the demand. This service assures a perfect ball reaching you.

Each, 60c. Doz. \$7.20

Spalding Practice Tennis Ball

No. 1. Well made balls of new stock.
For practice or wet weather play.
Plain rubber, not covered.

Each, 35c. Dozen, \$4.00

Wright & Ditson

"Championship" Tennis Ball

No. 5. Best quality W. & D. balls.

Each, 60c. Dozen, \$7.20



TWO-PIECE

PERFECT FLIGHT AND BOUND.

All around evenness of wall and absence of plug assures this.

COVER PERMANENCY. Made from the very highest grade of Australian wool, cemented on by new process, assuring permanent adhesion. No sewed seams.

NO "RATTLERS." This annoyance eliminated, because there is no plug to get loose.



THE OLD FOUR-PIECE PLUG STYLE
Illustrated to show the kind that Spalding does NOT make.

PROMPT ATTENTION GIVEN TO
ANY COMMUNICATIONS
ADDRESSED TO US

A. G. SPALDING & BROS.
STORES IN ALL LARGE CITIES

FOR COMPLETE LIST OF STORES
SEE INSIDE FRONT COVER
OF THIS BOOK

PRICES SUBJECT TO CHANGE WITHOUT NOTICE. For Canadian prices see special Canadian Catalogue

Sportwear and Sportgear for Men and Women

SPALDING SPORT SPECIALTY SHOPS,
carrying apparel for Men and Women for the
Country Life—the out-of-doors—are located
in connection with Spalding Stores in the
following cities

New York
(523 Fifth Avenue)

Philadelphia

Syracuse

Atlanta

New Orleans

Chicago

Cleveland

St. Louis

Denver

Salt Lake City

San Francisco

Oakland

Los Angeles

Portland

Seattle



Another Spalding Improvement in Tennis Balls



HAVING successfully overcome—in the invention of the Spalding Official Two-Piece (plugless) Ball—the obstacles of imperfect flight and bound, which

are inseparable from the former four-piece, plug style method of manufacture, we then turned our attention to the cover.

We now have perfected a cover which completely eliminates the necessity of sewing—and consequent liability to rip—a factor which will greatly prolong the life and use of the ball.

The new cover on the Spalding Official Two-Piece Unsewed Tennis Ball was successfully tried out last autumn in a number of tournaments and met with immediate favor. Tournament committees on several occasions, after ordering the usual quantity for an event, found that they had a supply left over. This was due to the remarkable wearing quality of the cover, which has been found to outlast the old cover two to one. Players who used the ball at Southern resorts last winter confirmed these favorable reports.

It is with much pleasure, therefore, that we offer the Spalding Official Two-Piece Tennis Ball, which combines all the essentials of accurate play with the economical feature of durability.

LIBRARY OF CONGRESS



0 005 823 204 A